Featuring:

LOUIE METCALF

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THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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EDITORS

BOB COLTON
LEN KUNSTADT

STAFF

WALTER C. ALLEN	CARL KENDZIORA
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NEWS, VIEWS, CUES AND BLUES

JAZZ, a new magazine with Editor, Dan Morgenstern and a distinguished staff will publish its first issue in October. A special charter rate of 14 issues for $5.00 is now in effect. Remittance can be made to JAZZ, G.P.O. Box 2474, New York 1, N.Y. ... Still another 'Jazz' magazine is on tap. The RHYTHM & BLUES magazine (an Onyx publication from Derby, Conn.) which has served as the spokesman for the R & B fan for the last decade is widening their coverage to include overall Jazz, Blues and reviews.. FOUND: CONNIE McLEAN of 30's Decca and Bluebird fame and CLARENCE JOHNSON who recorded with Lizzie Miles, Edna Hicks, etc. in the early 20's. More on these chaps in a future issue..The X-GLAMOUR GIRLS, a bevy of ex-cotton club beauties will have another one of their all star shows and revues toward the end of October. Buddy Tate and his Celebrity Club orchestra will be in charge of dispensing all the jazz...VICTORIA SPIVEY's first LP, scheduled for October release, will display the talents of Buddy Tate, Eddie Barefield, Dick Vance, Hannah Sylvester, Lucille Hegamin, Victoria Spivey and others...The CENTRAL PLAZA recently opened their fall season with two of Jazz's hottest sketches, Wingie Manone and George Brunis on the same stand. Wingie still carves out a mean cornet and George wails the tail off his trombone ... Harrison Smith of Stardust and Mortonia Records announces that he shall release some recently recorded titles by BEA BOOZE with Sammy Price as the piano accomp this fall ... Bravo to Whitney Baillet, the know it, poet of the New Yorker whose recent saga on PEE WEE RUSSELL was a beaut. Here's hoping that his coming book will contain similar works of research. ... The Lucille Hegamin, Superior, Edison Golden Gate, Leopold Stokowski, Joe Candullo, Tony Spargo, Andy Russo, Theme Songs and Rhythm Makers Transcriptions works have not been forgotten or mislaid. As soon as space allows they will burn up the printer's ink. Amen!

This is the story of a jazz musician whose gamut of activities took him through some of the greatest jazz orchestras in the capacity of a star trumpeter, both soloist and sideman; WHO also sponsored, promoted, led or directed various jazz organizations; WHO operated a jazz club which served as a spawning ground for many big jazz names of today; WHO supported a magazine which campaigned religiously for the Negro musician; WHO is still very active musically today. These are just a few of the "who's" about this sterling gentleman of syncopation.

The Story of

LOUIE METCALF

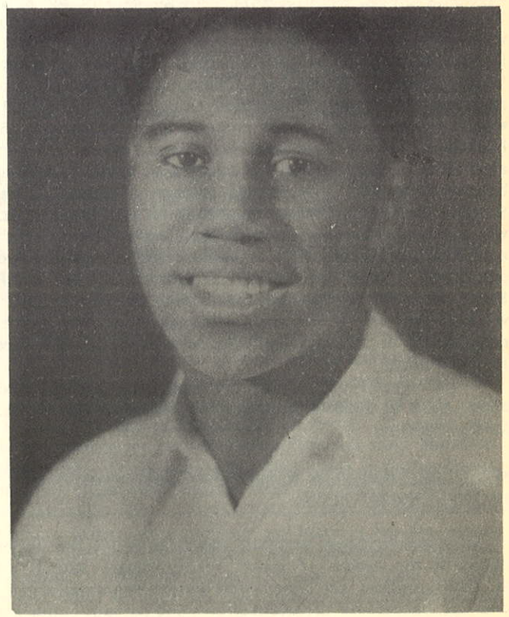
LEONARD KUNSTADT

"HE DIDN'T KNOW HE WAS PLAYING JAZZ, HE THOUGHT HE WAS PLAYING CHURCH MUSIC"

Gene Sedric got a chuckle out of Louie Metcalf when both of these fine jazz musicians were reminiscing about their early years back in good old St. Louis. Of course, the church inspired kid was Louie Metcalf and he must have been a whisper of 13 years of age when some of the jazz cats in St. Louis (or should we call 'em ragtime cats - it was that far back) heard him play those syncopated church hymns. They branded him a kid with talent and that he was going to go places, and so right they were.

Louie Metcalf, in his early years, led a sheltered life. His father, Louis Sr., who hailed from Louisville, Kentucky, was the minister of St. Louis' suburban community, Webster Grove's 'Church of God and Christ'. He was a deeply religious man, strong in conviction, and absolute in his dictates. His hold over young Louis, an only son, was very strong, apparently with the idea that Louis would follow in his footsteps into the church. Louis mother, Savannah, who was from Mississippi and of half Cherokee Indian blood, worked along with her husband as a Church worker. Louie did not venture away from Webster Grove. This Negro community with his father's parish as its focal point was the only world he knew. It was in this church that he received his initial musical aspirations. He recalled, "100 good voices all singing and swinging on the beat and a sanctified accompaniment of piano, organ, tambourine, guitar and drums had me burning with inspiration. It was the main source of entertainment for me and I made my mind up to play an instrument with them some day."

Louie's wish was not far off as he did start instruction on the drums, however his father disapproved of the instrument. After some haggle, Louie gave up drumming and switched to the cornet. Louie can still recall the godly beam of approval on his proud father's face when he was competent enough to perform such hymns as All God's Children Got Shoes, Ain't It A Shame, When



Louie, a young lad of 16

the Saints Go Marchin In, in the Church for the first time. In his father's congregation was another young chap who was to blaze his own path on trumpet, too. That was Louie's life-long friend, Joe Thomas, still a dominant force in jazz circles today. Louie received his first musical instruction on drums and cornet from Professor Lankford who also had the distinction of being the teacher of Dewey Jackson, Joe Thomas, Eddie Allen, Gene Sedric and countless others. According to Louie, Lankford who was then better than 60 years, was one of the truly great St. Louis pioneers who blazed a significant path with his Pythian Brass Band during the formative rag-time/jazz periods of St. Louis jazz history.

Louie Metcalf's curiosity about the outside world soon got the best of him and it wasn't long before he and his cornet were in St. Louis proper much to the chagrin of his father .....

He vividly recalled, "Everywhere I turned was good jazz music The Negros received good encouragement from all the public. Charlie Creath was the big man in St. Louis jazz. It was just a little while after I started making the musician rounds that Marge Creath, Charlie's piano-playing sister, and a mean piano player too (she's Mrs. Zutty Singleton, today) gave me my first professional engagement. I remember Eddie Carson on drums. He was Josephine Baker's father. Marge played piano. A fellow by the name of Rollins was on clarinet. I'll never forget the tunes we played. Bugle Call Blues, Whispering, Yes We Have No Bananas. This was a great moment in my life. Charlie Creath got me in the Union, too." Word was getting around "that a church-inspired hymn playing kid from Webster Grove was getting quite a reputation for blues-playing." It was at this time in St. Louis that Louie met another of his life long friends, Gene Sedric. One day while he was driving back from St. Louis to Webster Grove he caught a cadet band marching down the street from a funeral parade and that was the first glimpse he got of young Sedric. He soon got to meet Gene personally. Many a road they were to travel together later on.

During his early years in St. Louis, Metcalf remembered Turpin's, Booker T. Washington Theatre and the wonderful acts like Bill Robinson, Ethel Waters, Mamie and Bessie Smith who were booked there and also the great touring jazz bands at the Booker T. who would always manage to end up at Turpin's. 'Jazzland' next door to the Booker T. on Market Street to do battle with such St. Louis jazzers as R. Q. Dickerson, Eddie Allen, Dewey Jackson and Wingie Carpenter. This was the home of the 'cutting battles'. The Booker T. Washington theatre also had quite an event most every Thursday evening during this period. This was a boogie woogie piano contest, where as many as 15 of the leading St. Louis and suburban jazz pianists would cut merry hour after hour. The winner was selected by audience applause and believe-it-or-not, the biggest winner of them all was Gene Sedric's fabulous dad whose reputation for jazz piano in St. Louis was par non. There was also the Chauffeur's Club on Pine Street, a sophisticated Negro night club known for its famous patrons and customers. Next door to the Chauffeur's Club was the Pythian Hall, home of the famous Brass Band of the same name. There was also 'Katy Red' a real rough bucket of blood dive where everything went, a hangout for roustabouts and a haven for great hot jazz and blues."

Louie Metcalf cut his jazz teeth under the Creath banner from about 1918 to 1923 in St. Louis. He would soon leave St. Louis for the big time.

FROM THE CORNFIELDS TO BROADWAY BIG-TIME IN ONE JUMP - JIMMIE COOPER - (1923)

So it was for Louie Metcalf, just a lad of 17, that opportunity came in the person of scout, Julian Arthur. Arthur, a former St. Louis resident and now a well-known Negro performer, musician and bandleader in eastern circles and perhaps better known as the right hand man of the fine producer of musical extravaganzas, Jimmie Cooper, was on the hunt for a young hot jazz band to fill a position in Cooper's new 'Black and White' review. Julian got wind of Warnie Long's kid jazz band with Louie Metcalf and decided to come to St. Louis and personally scout the outfit. And Julian saw and heard the band in a most unexpected manner. While he was standing on a street corner, a horse drawn wagon complete with advertising placards for a forthcoming dance and a young kidjazz band selling their wares of jazz rode by the startled Julian. He also caught the name of the jazz band and found out it was the very one he was to scout. Needless, to say, his scouting was over as he was delighted with what he heard. Inquiry led to contact with the young musicians and Julian was ready to take them to New York.

But, yet, all of these aspiring young jazz musicians, except one, never made the trip due to the fact that they were all under age and parental permission was not forthcoming. The one exception was Louie Metcalf whose restlesness had to be appeased. Friction between him and his father over his jazz playing was a deciding factor which led to his decision to run away from his home, church and community. By some way of manipulation he was on that train to New York under the careful eye of Julian Arthur. The other musicians were amazingly picked up by Arthur within 24 hours. He had heard previously via telephone call that a group of St. Louis jazz musicians had been closed out of a sporting district in a Peoria Illinois honkytonk. When the train stopped in Peoria, Arthur had a chance to speak to the musicians. They were soon on the train and Julian Arthur had his band for Jimmie Cooper. It was the summer of 1923.

Julian Arthur's recruits including Louie Metcalf arrived in New York City after a long dusty train trip and they were immediately sped to the Gayety Theatre, the main theatre of the Columbia Burlesque wheel for a re-appraisal by Jimmie Cooper and his technical advisers. Needless-to-say, the kids were tired, bedraggled and train weary and their attire was wrinkled and soiled, but they were game and ready for anything. There was an order for the lights to be turned out so the kid's personal appearance would not detract from the decisions of the judging Jimmie Cooper and his staff concerning the band's merits. An order was given for them to play a jazz piece. Approval was instantaneous but Cooper, according to Metcalf, "still had doubts whether or not we could read. The lights were turned on and we showed them we could read very well by flawlessly sight-reading the scores of every act that he tried out that day. After seeing our ability he was sold."

Louis continues, "It was just a few hours later that all the lads were being wardrobed in those dazzling outfits which soon were to make us the talk all over the country. We had arrived and we were on our way."

During my first days with Jimmie Cooper I had an amusing incident. I was trying to learn stage decorum to the best of my ability. I was told by some of the members of the cast that I should not appear before the audience with my face shining, that I had to make up. Well, I got myself some face powder, rouge, lipstick and black eye lash and proceeded to make myself up. It was a darn hot house and I was perspiring very much that day and there I was with my cornet on the stage playing hot licks. The audience just broke up the house with applause. I thought it was my solo that caused the uproar but I found out much to my grief that the perspiration was running my powder on my face down in streaks, that my lipstick and eyelash were melting and pouring down in drips. The audience thought I was a clown. I definitely learned how to correctly apply the make up from then on.

In September of 1923 the Cooper Revue opened in St. Louis. It was there that Gene Sedric joined the band and for both Gene and Louie this was the beginning of a long and eventful association and friendship. The Cooper Revue was a phenomena for these days as the show boasted 35 white stars and 35 colored artists. It was billed as "More Jazz, Pep, Dancing and Fun than was ever packed into one show." Jimmie Cooper, a white man, had a great idea and it really paid off. The colored contingent was an all star aggregation of entertainers, dancers and singers who came from other stellar Negro productions. There was Bessie DeSota, dancer premier from the "Plantation Revue" company; Reuben Brown, "Liza" company; Ida Roley, "Shuffle Along" company; Sam Cross "Hot Chops" company; Octavia Sumler, blues-singer, "How Come" company; Joe Peterson, "Shuffle Inn" company; Gertie Miller, "Strut Miss Lizzie" company; Billy B. Johnson, "Sheik of Harlem" company. In addition there were the Gertie Miller Trio, the Four Dancing Fools, strutters and Russian dancers, and Julian Arthur's Ten Jazz Musicians consisting of Julian F. Arthur, director; Jazz Curry, saxophone; Willard Hamby (began with Fess Williams back in teens), piano; Eugene Sedric (to join Sam Wooding's band in 1924), sax; David 'Jelly' James (later, growl man of Fess Williams Savoy band), trombone; D. Lamont, later replaced by Alex Alexander, tuba; Walter Temple (later, Fess Williams hot trumpet man), banjo; Red Muse, replaced in late December 1923 by Theodore 'Kid' Johnson, drums; LOUIE METCALF, cornet; Jim McCleary, cornet. Somewhere along the way the St. Louis trombonist, Jonas Walker, held down the trombone chair. These were the musicians present during Metcalf's tenure with the Cooper revue.

A vivid review of the Cooper success appeared in the Chicago Defender of December 22, 1923, and since we attribute the show as being an important stepping stone toward Louie Metcalf's rise to fame, we shall repeat the review. Following it, Metcalf will give his own personal recollections, in particular, the prowess of the band.

JIMMIE COOPER'S REVUE 70 -PEOPLE - 70

"Scene one was a fancy interior for the colored part of the show, in which the colored band, in white satin-faced tuxedo attire put over varied selections to suit the numbers and specialties of Reuben Brown, a juvenile dancer, first doing a single, then in company with Bessie DeSota and Octavia Sumler, two pretty, well-formed girls as a dancing trio. Joe Peterson and Billy B. Johnson, two classic comics, in a talking and singing act, were joined by Gertie Miller, making a trio. Octavia Sumler then came on in a single as a blues singer and dancer, and Bessie DeSota as an Egyptian serpentine dancer, interpreting the music of the band who closed with a novel unique Russian toe dance. Manager Cooper then appeared on the scene to introduce juvenile Brown and Misses Sumler and Miller in their respective conceptions of the Charleston dance and comic Peterson in his own version of a Russian dance. The act ran for 40 minutes and there wasn't a minute when the various performances were not in it, for there was no letup from start to finish. We have never seen anything as yet in Burlesque to equal the act or the performers, individually or collectively. Furthermore, it was the best dressed Colored act that we have ever seen on any stage. Each and every turn was well applauded."

The above review had also appeared in J. A. Jackson's Page in BILLBOARD.

Louie Metcalf fills in with some of his memories here:

"We played a lot of hot jazz, anyway we liked it. The hotter the better. San, Tiger Rag, Bugle Call Rag, That's A Plenty, Wolverine Blues, Clarinet Marmalade and many others. Jimmie Cooper thought it would be a good idea for us to challenge bands from all over while we were traveling the road. Good publicity not only for our show but also for the cabarets of the bands we used to challenge. Cooper thought we were the best so he had perfect faith in us. Plenty of advertising ahead of time heralding our coming to each town. We beat every band we came up across. Nobody came close to us until we hit Chicago. In Chicago we were invited to the Royal Gardens resident band which turned out to be Joe Oliver's Creole Jazzers with the King, Louie Armstrong, Johnny and Baby Dodds, Lil Armstrong, etc. We knew that Louie Armstrong was a powerful man on cornet. We had heard him playing on the boat in St. Louis. So we knew what we were to expect from him. But what really surprised us was that we thought Joe Oliver was through and were we surprised to see that he was playing more cornet than Louie. With the two of them together we got our lumps. But the audience was with us because of our well rehearsed routine. We were well dressed and attracted attention plus we had an overpowering 10 pieces to their seven. The crowd accepted us as the winners but we went out of there with our pants taken off. If nobody else knew, we certainly knew that we had been well undressed. The Oliver band was the greatest jazz band we ever came across and we had done plenty of traveling. It's a nice memory for yours truly to know that he had the pleasure to come up against these great cats way back then."

Louie was with the show until late Spring 1924. The opportunities in New York attracted his attention and that was going to be the scene of his next adventures.

EXIT, JIMMIE COOPER - INTERUM, RHYTHM CLUB - ENTRANCE, JOHNNY HUDGINS (1924 - 1925)

Louie Metcalf continues with the account:

"The Cooper road routine became monotonous and ambition started to take hold of me to find something else. I decided I would leave the show. The idea came to me while we were playing a New York location. I started to realize that most everybody or anybody in jazz came to New York in their travels and it would be a good deal for me to stick around and hear as many jazzmen as possible. I had the foresight to remain in New York and to see the big economic boom in jazz music on its way. Rex Stewart replaced me in the Jimmie Cooper revue. It wasn't long before I was getting my jazz kicks at a fabulous place known as the Rhythm Club - 7th Avenue and 132nd Street in the basement of the building (Lafayette Theatre, right next door). This was a club for musicians with a capital "M", a real melting pot and meeting place, where you could hear and learn. I was very fortunate to land a job with the Rhythm Club houseband. This is the way it happened. I had met the great Willie 'The Lion' Smith a while before when he had the band down at the Capitol Palace Club in NYC. I was still with Jimmie Cooper, however I used to go on my spare time after the Cooper show over to the Capitol to jam with The Lion. Apparently Willie was impressed with my knowledge of chords. I also learned quite a bit from Willie, too.

1923

He had a lot of patience with me. At first I hated the guy because he was constantly yelling at me, however I learned to love the guy because he was really helping me immensely. Now, it was my luck that Willie was in the house band at the Rhythm Club and much to my surprise he must have remembered me well because he landed me the cornet chair. It was a great day in my life, because now I know I was in a place where everybody in jazz, sooner or later, would come down there. This was the place to get recognition and the band I played with were tops. The reeds were handled by none other than Sidney Bechet, replaced later by Johnny Hodges; Tommy Benford played drums and Willie 'The Lion' handled the keyboard."

"The Rhythm Club was one of those afterhour places which did not get started until 3 A.M. The closing time would be anytime up to noon of the same day. The club was a retreat for many jazz musicians and entertainers who were stuck in the commercial organizations of that time. This was the first place in New York City, in my opinion, in which a musician could let his hair down with jazz and play to a hip, appreciative audience. It was the only place for natural jazz in the city. This was way before Harlem's Minton's and served the same common purpose for musicians to mingle and jazz with each other and also exchange ideas. The Rhythm Club was the place where the jazz styles were decided. Jazzmen from many different states would join the local boys in jamming and each would study the other's style. In one morning you could hear Duke Ellington, Fats Waller, James P. Johnson, Luckey Roberts, Jelly Roll Morton, Seminole, etc., each one playing their interpretation of 'Tea For Two' which would last for hours. You never heard such great keyboarding in all your life. Then we would have such great reedmen as Sidney Bechet, Coleman Hawkins, Buster Bailey, Wilbur Sweatman etc. following each other. Sometime I would see as many as 12 saxes and clarinets coming one after the other, all attentively listening to each other's ideas. Very seldom was there any ensemble playing. It was a soloist's paradise. One day I saw a procession of trumpet players, fellows like Johnny Dunn, Harry Smith, Joe Smith, Rex Stewart, Louis Armstrong, Sidney DeParis, Bobby Starks, Bub Miley and June Clark; Trombonists like Tricky Sam Nanton, Jake Frazier, Big Charlie Green, Jimmie Harrison and Jonas Walker to name a few. The reputation of the Rhythm Club helped many a musician to land a job with a big band as a jazz musician. The club was a sounding board, jumping off ground for many a musician who is now in the big time."

"Our little band incidentally was led by Sidney Bechet until he was replaced by Johnny Hodges. Then Willie The Lion took over as leader. We played approximately a 4 hour stint from about 3:30 AM to 7:30 AM. I spent about 3/4 months at the club and it was very educational.

"In the beginning of 1925 I worked the old Cotton Club on 142nd Street in Harlem with Andy Preer and his Cotton Club Syncopaters who later became the famous Missourians. I must have spent about 5 months with the group, playing regularly and also recording with them. R.Q. Dickerson and Louie Metcalf were the trumpets; DePriest Wheeler, trombone; Dave Jones, Eli Logan, Andrew Brown, reeds; E. Prince, piano; Charles Stamps, banjo; Jimmy Smith, brass bass; Leroy Maxey, drums; and Andy Preer, violin and leader. These were the days of the great Brownskin chorus girls and many a Snag 'Em Blues we played for them. After the Cotton Club I joined Johnny Hudgins. Sidney DeParis took my place with the band. Before I continue with my Hudgins story I would like to digress and tell you about that unsung pioneer, Johnny Dunn, and a little about New York during my early days there."

"The importance of Johnny Dunn to early Negro blues and jazz in New York City cannot be more stressed. When I came to New York everybody was playing like Johnny - trumpeters, saxes, pianists and even banjoists were copying Dunn. He was perhaps the first Negro blues-jazz style in New York City which really caught on big. In fact it was hard for you to get a job playing jazz if you didn't catch on to the tricks of Johnny. Johnny was not only in demand by our people but by the white cabaret and club owners who were after him all the time. Dunn put jazz on an artist basis and as far as I'm concerned he got the respect of an artist. He insisted on having a featured spot in every show he was in."

New York's Harlem was becoming extremely cabaret conscious. Barron Wilkins pioneering subway cafe with its hot acts and jazz bands set a pattern for future clubs. The old Cotton Club, Connie's Inn, Club Bamville and countless others came into existence all featuring hot Negro jazzbands. The Lincoln and Lafayette Theatre were the main theatres to headline all the Negro vaudeville and jazz bands. According to Metcalf, "the pure jazz musician, except for a lucky few, were really up against it in these days. It was a heck of a deal to try to get paid on a lot of jobs and most of the places were gangster dominated, the 'Damon Runyon' type. A lot of the musicians had to carry sidearms, not for aggression but for protection. Often a lot of fights with the gangsters used to begin over the wages after a gig. These were days before the Sullivan law and gun permits so you could order your guns by mail from Sears Robuck. To make any more in the game you had to play loads of commercial music and if you're lucky you would get yourself a solo or a hot instrumental once in a while. Now, back to Johnny Hudgins."

"As I mentioned Johnny Hudgins frequented the Cotton Club one morning. He was looking for a replacement for Joe Smith who had left him to join Fletcher Henderson and my horn was the one he chose. He had heard that I had been in Jimmie Cooper's Revue and I knew my way around a stage. Johnny was big time, a superbe pantomiming comic who sang, danced and acted without saying a word. He was a man with a big mouth who never said nothing. I did his talking for him with my cornet and plunger. I opened with Johnny at the Club Alabam, 44th Street and Broadway, as a two man act. It was a great opportunity for me and the money was much higher I was now drawing $250 bills from Johnny. Due to a series of misunderstandings which not only affected the club but Johnny's wife as well, Johnny pulled out and took the entire Club Alabam show, chorus girls and all principals to Owney Madden's Cotton Club. The only group that remained at the Alabam after the pull out was the Billy Fowler band. At the Cotton Club on 142nd Street and Lenox Avenue, Andy Preer and his Cotton Club Syncopaters (I worked the old Cotton Club beginning of 1925) held the house band job. Hudgins and myself also doubled at theatre engagements all over the city This was a class act perfected by Johnny over many years.

Toward the end of 1925 I doubled at engagements with Elmer Snowden's band. Harry Cooper and myself who were members of the band made some recordings together. We were trying to sound like the former fabulous Chicago, Oliver-Armstrong combination. Our recordings were made behind some blues singers and we also did some instrumentals. Two cornets, piano and banjo were the combo. It didn't last long as soon I had an offer to join Charlie Johnson's band in February of 1926."

CHARLIE JOHNSON - TIM BRYMN (1926 - 1927)

After 10 months with Hudgins, Louie Metcalf again yearned to get back into the band business. Rex Stewart followed Metcalf into Hudgins act. Needless-to-say, Metcalf was in great demand. Louie recalls:

"I can say that Charlie Johnson, upon hearing of my leave from Johnny Hudgins, came after me and made me an offer to join his fine band. I accepted and joined him at Small's Paradise as third trumpet. Stepping stone to more experience. This was in February of 1926. Personnel of band, as far as I can recall, were: Louie Metcalf, Len Davis, Sidney DeParis, trumpets; Ben Whittet, Ben Watters and Benny Carter (later replaced by Edgar Sampson), reeds; Jimmy Harrison, trombone; Cy St. Clair, tuba; Bobby Johnson, guitar; George Stafford, drums and Charlie Johnson, piano and leader. I think I stayed with the Johnson band about 6 months."

Recording-wise, Louie Metcalf had already waxed many recordings particularly behind blues singers for the Joe Davis stable. He cannot recall his very first recording but it may have been in the fall of 1924. A discussion of Metcalf's recordings will follow in a special section.

Metcalf continues:

"After Charlie Johnson I went with the show, 'Four, Eleven Forty Four' which featured Tim Moore, Ethel Waters. Tim Brymn was the leader of the 16-piece pit band and I was hired as the hot man. Most of the musicians were straight commercial old musicians who must have been with Brymn for years. I joined the show when it began and I stayed with it for its entire life, about 7 months. I had a short term after it to be a leader, too, as I got a chance to front Charlie Johnson's No. 2 band and we played many social gigs. This was my first leading turn. During this period I was filling recording gigs with Duke Ellington, beside other recordings (I was not a member of Duke's band yet).

SAM WOODING - DUKE ELLINGTON - JELLY ROLL MORTON (1927-1928)

"I worked with Sam Wooding's band after he came back from his European-South America tour. In the band was my old buddy, Gene Sedric, and it was through his recommendation that I got the job. Before, with Cooper's band, I had played with a showmanship appeal and it was always my ambition to further improve my musical knowledge in this respect by getting a chance to play with a real musicianly band and that was Wooding. I was with Sam some months and I gained enormous experience. Wooding was a jazz campaigner and he was referred to as the colored Paul Whiteman. The band was made up of some of the greatest, most versatile musicians that ever graced a band. The team of Garvin Bushell, Willie Lewis and Gene Sedric had 27 reeds and could play them all. There were trumpet players like Tommy Ladnier and Bobby Martin; trombone like Herb Flemming. Each fellow was a champ and knew his stuff. We did a lot of vaudeville work. Sam had me doing a preaching act with a telephone book and whiskers, a flashback to some act which I did with Jimmie Cooper. We played some of the finest houses, one being the great vaudeville theatre, Loews State. It was during my last month with Wooding that I got the opportunity to double with Duke in regular engagements at the Cotton Club. This was the time that Duke increased his personnel from his original SIX of Bub Miley, Tricky Sam Nanton, Otto Hardwicke, Freddie Guy, Sonny Greer, Duke Ellington to ELEVEN MEN adding Johnny Hodges, Harry Carney,

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In

DIXIE VAGABONDS

A RIOTOUS MUSICAL EXTRAVAGANZA

Barney Bigard, Wellman Braud and yours truly. Later on a 12th man was added in the person of Arthur Whetsel. After finishing my early theatre engagement with Wooding I went over to the Cotton Club 11 o'clock show to play the engagement. About this time Wooding was planning for another European trip and it could have been that I may have made the trip with him, but my eye was on the Duke."

"My wish came true. I got my chance to become a regular member of Duke's band. I opened with Duke's first show at the Cotton Club. The band had a much fuller sound owing to the increase in personnel. This band was a futuristic outfit. He was 'way out' for those days and his was the sound to hear. I guess it was the dream of every young musician then to try to get a berth with Duke's outfit. These were the days of Duke's 'Black Beauty' 'Mooche', 'Swampy River' and 'Jubilee Stomp' and I had the luck to be on these great arrangements on phonograph recordings. I was keeping good company. However, it wasn't long before yours truly was on the move again. I found myself in the Dance-land, 125th Street & 7th Avenue, toward the end of 1928, playing with Jelly Roll Morton. This was a wonderful band. Besides me there was King Swayzee, trumpet; Cato on trombone; Joe Garland and Russell Procope, reeds; Lee Blair, banjo; Luis Russell, piano; Stuff Smith, violin; Paul Barbarin, drums and Jelly Roll, piano and director.

LUIS RUSSELL-KING OLIVER-ALLIE ROSS-VERNON ANDRADE (1929-1932)

At the beginning of 1929 Louie Metcalf was in the employ of Luis Russell at the Roseland and Savoy. In the band were Red Allen, Higginbotham, Teddy Hill, Charlie Holmes, Paul Barbarin to name some. At this time Louie and the Russell band recorded with King Oliver. Metcalf remained with Russell for nearly a year playing in one of the finest bands of his career.. At the time of the Wall Street crash Louie was not doing too bad. He was in one of Leonard Harper's great revues at Connies Inn. The band were an all star organization consisting of Bub Miley, Louis Metcalf, trumpet; Wilbur DeParis, trombone; Fats Waller, organ; Leroy Tibbs, piano; Zutty Singleton, drums; Allie Ross, leader. Fats wrote the music. Aida Ward was one of the principals. Louie stood with the band until the summer of 1930. He recalls that the Allie Ross outfit had air time being sponsored by none other than Moe Levy & Sons Clothing. In the fall of that year Louis joined Vernon Andrade at the Renaissance Ballroom. Andrade was a landmark in Harlem and especially at the Renaissance in Harlem. His bands dated back to at least 1925 at this ballroom and he was known for introducing many famous jazzmen into the New York scene. Louie recalls the following personnel during his stay with the band. "There was Happy Caldwell on reeds specializing in some sizzling tenor sax solos; Gene Mikell (from the famous family), reeds; Tom Thomas (who used to go up to the balcony playing waltzes), oboe and saxophone. Clarence Wheeler played 2nd trumpet; George Washington, trombone; Julius Fields, piano; and good old Zutty Singleton was the drummer. Andrade, besides leading, played banjo and guitar. The band went to the Savoy where we got radio time. Incidentally the band toured to Philadelphia and it was in an armory that one of the toughest Battles of Jazz took place. There were Zack Whyte outfit with Vic Dickenson and Sy Oliver; Blanche Calloway with Cozy Cole and Edgar Battle; Chick Webb's group with Louis Bacon and Sandy Williams; Bennie Moten's with Lips Page and Count Basie and us. Not to brag, we licked them all. We floored the hottest bands in the country. We were still very mad however, so when we got back to the Savoy Ballroom the next night we laid the high flying Cab Calloway with his mighty ex-Missourians low with a tremendous barrage of hot licks. This Andrade band was a 'bad' group. We featured such numbers as Sluefoot; Ring Dem Bells; I Might Get Better, But I'll Never Get Well (my tune); Peaches Better Down The Road; and others. The band also was engaged at the Roseland and then we went back to the Renaissance.

CANADA, OWN BAND, FLETCHER HENDERSON (1933-1935)

Metcalf continues:

"I soon left Vernon Andrade to hit the road to Montreal, Canada, with my own show. I sang, danced and did MC. I had a young Billie Holiday as my star. This was the first time away from home. My floor show boasted Snake Hips Taylor, dancer and Babe Wallace, singer. It lasted for about one year. I cannot recall the club's name but most of my stay was at this club. I was back in the states again and this time I formed my own band. The Personnel of the band were Ward Pinkett (later Herman Autrey), George Thigpin, trumpets; Jonas Walker, trombone; Happy Caldwell, sax; Jimmy Reynolds, piano; Billy Taylor, bass; Slick Jones, drums; Louie Metcalf, trumpet, vocalist and leader. We played the Renaissance in Coney Island that summer, had a week engagement at the Harlem Opera House on 125th Street in December of 1934, all in addition to other engagements."

"Around the beginning of 1935 Fletcher and Horace Henderson had a dispute. Fletcher was scheduled to open at the Harlem Opera House. Three days before his opening Fletcher found out that brother Horace took the band and the music, fellows like Ben Webster, Benny Carter, Buster Bailey, Walter Johnson and Russell Smith, and opened up the Apollo Theatre just a few doors away from the Harlem Opera House. Fletcher just had 3 days to write a new book and make up a new band. He approached me and told me of his troubles. I told him my band was intact. So Fletcher took me, Thigpin, Autrey, Slick Jones, Billy Taylor, etc. and he added Garvin Bushell and Cecil Scott, reeds; Fernando Arbello, trombone and Max Maddox, trumpet AND Fletcher had his band. He and his wife, Leora, did the unbelievable thing of having a book ready for us in three days and we opened the Harlem Opera House on schedule for a week stand. Many people had heard of the Hendersons' scandal and were alternating between the Apollo and the Harlem Opera House to see which band was better. This interest drew a great crowd for us. I understand that Horace's contingent did not last much longer after the Apollo job. We were booked into New England after the Harlem Opera House, playing Boston, Mass. and Providence, Rhode Island. One stand was at Harvard University. The Savoy in New York City was our next engagement. There were layoffs and I would seek other work. I played with Fletcher on and off for about a half year. There were frequent changes of personnel. The book that Fletcher wrote for us contained many of the arrangements that were to find their way to Benny Goodman later on."

Metcalf left F. H. and reformed his band: Ward Pinkett, George Thigpin, Louie Metcalf, trumpets; Charlie 'Big' Green, trombone; Happy Caldwell, Frankie Powell, saxes; Billy Taylor, bass; Clarence Holiday, guitar; Alf Taylor, dms. This outfit was practically the same organization Fletcher Henderson employed for the Harlem Opera House engagement. However work became slow and Metcalf dropped his bandleading activities and took off for his home town of St. Louis. He recalled:

THE RIVERBOAT IS CALLING (1935)

I went to see my mother and while I was there I went to work on the riverboat, St. Paul. It was something I always wanted but due to my lucky break of going with Jimmie Cooper years before I never got the chance. I always wanted to get my riverboat recognition. It was my great pleasure to work the route with the fine Dewey Jackson of Capitol riverboat fame."

CHICAGO: DAVE PEYTON, ZUTTY SINGLETON OWN BAND (1935-1936)

"After my riverboat adventures I headed to Chicago. I played engagements and also recorded with a good band led by one of Chicago's finest, Dave Peyton, in the Fall of 1935. In the band were Jimmy McLeary and myself on trumpets; Al Wynn, trombone; Hershal Evans, Artie Starks and ? Hutchinson, reeds; Raymie Hurley, guitar; Oliver Bibbs, bass; Benny Washington, drums and Dave Peyton led and played piano. I also had a 2 week engagement with Zutty Singleton's band at the "Three Deuces" one of the best clubs and the most frequented by other musicians in Chicago. Art Tatum was the relief pianist."

While in Chicago Louie Metcalf formed an outfit (personnel forgotten) who were to go to Buffalo. Louie continues,

"After Zutty, I made up a band and a show and opened in Buffalo, New York, at the Moon Globe Cafe. Next engagement led us to the Cedar Gardens in Cleveland, Ohio. After my engagement closed I joined Noble Sissle in Cleveland at the Majestic Cabaret, a most unique combination of a theatre and a cabaret with balconies in different tiers. There was elevator service up to the balconies. Dancing took place on a huge stage with the band in the rear. The candle lit Majestic was one of the most unusual places I have ever worked. I remember Wilbur De Paris, Eugene Mikell, Doc Cheatham, Wendell Cully. I worked over a month at this wonderful place. I then went back to Chicago for a few weeks. This was the time that the first Louis-Schmeling fight was making the headlines. In the Fall of 1936 I was back again in New York City at my Renaissance Casino headquarters. I put together a show and a band and I opened my own operation at the Bedford Ballroom in Brooklyn, New York. Billie Holiday and Orlando Robeson were my vocalists. 'Snakes Hip' Tucker was the dancer. The band were Hot Lips Page, trumpet; Lester Young, Rudy Powell, Happy Caldwell, reeds; Jonas Walker, trombone; Billy Taylor, bass; Clarence Holiday, guitar; Alfred Taylor, dms and Louie Metcalf, trumpet and leader."

THE HEAT WAVE (1940 on)

"During this period my father, Louis Sr., passed away and left me his luncheonette. Pop originally came here to New York about 1929 and opened up a church. He soon found himself the proprietor of a luncheonette. I reopened and found the lunch money rather slow, so I decided to turn it into a private social club (chartered), the name of which escapes me. It proved to be successful due to my past experience working with the public. I then decided to expand as I had confidence in myself. I opened up a new club on 145th Street near 8th Avenue and called it the "Heat Wave." This was in 1940 just a year before the war. It was a musician's house where musicians had a chance to jam. It was ideal for jam sessions. The club had a 'soft spot' for musicians. General business and cash receipts were very good. Our jam sessions boasted such guests as Hot Lips Page, Dizzy Gillespie, Charlie Parker, Ben Webster, Lester Young, Tiny Grimes and many others.

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MUSIC DIAL

VOICE OF THE AMUSEMENT WORLD

A National Monthly Magazine Devoted to Music, Theatre and Art.

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S. W. Thompson, Jimmy Butt, John Gibson

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L. METCALF .....Treasurer

APRIL, 1944

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THE MUSIC DIAL - VOICE OF THE AMUSEMENT WORLD

"During my club days I became associated with a magazine called, "The Music Dial' which I supported. It was faltering before I got there (early 1944). I felt that it needed a larger format and of course that meant money, so I put some funds in it. The magazine was an outspoken, progressive publication which campaigned the racial problem with zeal. We became marked as radical publishers. The magazine became a platform for Negro musicians to stand up for their rights. The Negro newspapers would not take on our rights unless we paid for it and then they would edit most everything. The Music Dial was the first Negro magazine to be recognized on Broadway, before Ebony, Jet and others came on the scene. It was the first magazine to give Charlie Parker recognition. Jimmy Butts, Happy Caldwell and Rudy Powell, among others wrote columns for us. Our ads best represented the Harlem scene. We had ads from Minton's Playhouse, Palm Cafe, Smalls' Paradise, Apollo, Lucky's (Luckey Roberts), Savoy Ballroom, my Heat Wave and many, many others. Ads came in from main nighteries in other parts of the country too. Cozy Cole and Walter 'Foots' Thomas ran their music school ads pretty regularly. Commodore and Moses Asch had record ads in the magazine. Even haberdasheries, jewelers and dry cleaners supported us with their ads. The circulation was well up in the thousands, however the paper shortage (it was the wartime) and other factors were to hurt the magazine later on and cause it to discontinue."

BACK TO MY TRUMPET

"Even though I was very successful at my business activities no one could deny my love for my trumpet and my desire to once again play regularly. My partner and myself were offered $100,000 for the business and the club. The credit to the success of the club was due to the musicians who supported me. Six weeks after the offer we had an unfortunate happening at the club. A sailor went berserk. In order to avoid arrest he attacked the cop with a knife and the cop shot in defense, killing him. Naturally, the club was closed down pending investigation and we never did open again. Our license was not renewed. So I took the band that was working for me at the Heat Wave and we went on the road stopping at Baltimore, then to Ocean City, Maryland. Then we played the Coney Island boardwalk in Brooklyn, New York. Next we went into the Downbeat on 52nd Street. Billie Holiday and Art Tatum's band with an alternating group led by Tiny Grimes were engaged there. My musicians were Happy Caldwell, sax; Dicky Wells, trombone; Jimmy Reynolds, piano; Jimmy Butts, bass; George Thompson, drums and myself on trumpet. The Brown Out hurt the cabaret business. Closing early was not good and these events caused me to disorganize my band."

THE INTERNATIONAL BAND - CANADA

"I was next on the road to Canada whereupon I formed my International Band consisting of Jerry "Butch" Watanabe (Japanese Canadian), trombone; Benny Weinstone (Scotch Jew), later replaced by Herb Johnson (American Negro from Boston) on saxophone; 'Steep' Wade (West Indian), later replaced by Sadik Hakim (now Buddy Tate) on piano; Al King (part Mexican), bass; Mark 'Wilkie' Wilkinson (Swedish Canadian), drums; Willy Girard (French Canadian), violin; and myself (part Cherokee Indian from St. Louis, Mo.), trumpet and leader."

"When I came to Montreal to form my International band I already found a dixieland band and some swing and commercial outfits, to. In order to bring something different into town, I organized a modern band which in those days was called Bebop. That attracted the attention of the young people. We were operating concerts at first and the crowds were not too good, and so what we had to do was to be versatile by adding dixieland and swing music to our repertoire which improved the receipts 100%. We played the Cafe St-Michel and the El Patio in Montreal."

The International Band received a prominent double page spread with photos in the May 15, 1946 issue of the Standard (Montreal) a few months after its formation. The writeup lauded not only the capabilities of the musicians but brought into prospective the successful organization of a "mixed band." The Standard - staff writer, Ken Johnstone, the author of this double page report, summed it up with "A challenge to racial prejudice, the band sets a new high in jazz musicianship as well."

Metcalf further continues his Canadian story with:

"My Canadian International band was a band of the future who were praised by such prominent leaders as Duke Ellington, Stan Kenton, Nat King Cole and Dizzy Gillespie. We not only played their book but even a good brand of Dixieland too. With their advice we tried to come to the United States. This was about at the same time that Canadian Oscar Peterson was being discovered. He made it to the U.S., but my band was refused permission by the U.S. immigration authorities. We were going to be booked by Consolidated in the U.S. and everything was set. The Canadian Union came to our aid to find out why the U.S. immigration authorities refused to grant us clearance. The Canadian Union was of the opinion that if American musicians could work in Canada why could there not be a mutual exchange of Canadian musicians into the United States (and the peculiar matter of this was that the Canadian Union was a subsidiary of the AFM and they were being treated like a discarded child)..... The Montreal Union lawyer was given a cross country run-around. I was called into the U.S. immigration office in Montreal and was advised to forget it. They informed me that I should get myself a band made up of American musicians. And to add salt to the wounds my men were penalized for 3 years for even asking permission to visit the U.S. And just that penalizing day, Harry James blazed into Montreal into the Montreal Forum with 28 men all from the U.S. ... Here's a case where 6 Canadians couldn't get into the U.S.' but 28 musicians could come from the U.S. into Canada. This incident put the whole band in the dumps. I may sound bitter, but after years of dreaming and preparing to come to the U.S. with our solid reputation we got kicked. This so disheartened me that we disorganized and I returned to the U.S. I spent 7 years in Canada. My International band was the pride and joy of Montreal. Such youngsters as Oscar Peterson (who played all my concerts with me) and Maynard Ferguson (one of my admirers) used to appear as guest stars at my jam sessions. There were plenty of wonderful memories and I gained a lot of experience."

The International Band (left to right): Wade, Metcalf, Girard, King, Weinstone, Watanabe

Jamming with International Band: a young Maynard Ferguson on trumpet.

BACK TO NEW YORK: Lou Terrasi's, Metropole, Embers and the Manor

When Louie Metcalf returned to New York he was a veteran of 30 years plus. His musical adventures had already taken him through some of the greatest bands and finest shows. His feelings now were to settle down and take account of all his past experiences and to think of a secure future. His first activity in New York was at Lou Terrasi, a real hot all star jazz club which served delicious Italian cuisine. Most everybody in the jazz business either played there or were seen gabbing at the bar or over a plate of spaghetti. Metcalf continues his account,

"After Canada I went into Lou Terrasi's jazz nightery (following Bobby Hackett's combo) for about a 3-month stint with Boe McCain, tenor Sax; Ken Kersey or Billy Johnson, piano; Teddy Cogwell, bass; Willie Jones, drums; and others. After this engagement I had a bit of good luck. I met my old friend Henry 'Red' Allen (we were both King Oliver's proteges and fellow brassmen in that red hot Luis Russell band) and he arranged for an audition for me to appear at the Metropole, then an up-and-coming jazz location. I was accepted and I brought in my Terrasi band. Later on during my four years at the Metropole, I led and played with such fine Jazzmen as Zutty Singleton, Hank Duncan, Freddy Washington, Coleman Hawkins, Sol Yaged, Herb Flemming, Mickey Sheen, Tony Parenti, Eddie Locke, Cliff Jackson, Marty Napoleon, Roy Eldridge, Red Allen, Cozy Cole, Buster Bailey, Dick Wellstood, Sonny Greer and others. During my stay at the Metropole the great Hot Lips Page passed away (1954). A benefit was promoted and given at the downtown Stuyvestant Casino with all the musicians donating their services with the permission of the Union. Due to my past business experiences I was nominated to take care of the contributions. Since there were so many benefits in the past for musicians who never got the money I thought it was my duty to inform the union to send down 4 delegates to be stationed at the door to observe the ticket selling and the money collected. This honest procedure on my part backfired on me. Later on I was denied work by various promoters who apparently got word of what happened at the door. They thought I overstepped my bounds in bringing in the union. I lost a lot of jobs but I felt it was worth it because this was one time that the musician's widow and dependents got every nickel that was coming to them. A week after the Stuyvestant Casino benefit a second one was run at the Central Plaza. Here again Lips family got everything coming to them with no difficulty. Still another Lips benefit was given at Smalls. All monies again to the family."

"After the Metropole I went into the Embers nightery on East 54th Street with a quartet consisting of Clarence Johnson, piano; Al Matthews, bass; Herbie Cowans, drums and myself on trumpet. I have just signed this Fall going into my fourth year. In addition to the Embers engagement I've done many concerts, society gigs and jam sessions. My present extended summer engagement has been a good one at the Manor on Northern Blvd. In Bayside, Queens, N.Y. where we play to capacity houses. I have had Herbie Cowans, Clarence Johnson, Boe McCain, Sonny Greer and Buck Jones in my Manor group. The Manor is a friendly, bright spot where the youngsters come to dance and have a good time. At present my 'Freeze Twist' is the latest dance rage at the club (see photo). This location has been a stellar bastion for good

dixieland and swing music over the years. Freddy Washington Dixiecrats with Prince Robinson, Sam 'the Man' Taylor and many other stars have appeared there. Besides my playing activities I am active with an organization to help out fellow musicians by running benefit concerts. The whole purpose to help our friends while they are living rather waiting for the time when they die. The Gene Sedric benefit held on July 25th, 1962 certainly opened our eyes to the stark facts. The present administration of the AFM is very sympathetic to this program and are giving us great support. Bravo! Selected for the committee are jazz impressario, Jack Crystal and musicians, Tyree Glenn, Jimmy McPartland and Bobby Hackett. The first concert is expected in the latter part of October of this year. The beneficiary is unknown at present. It is the intention of the organization to run about 6 or 7 jazz concerts a year to further this cause. Again, we must praise the present administration of the AFM for their full hearted endorsement of this project."

MY FUTURE

"I'm busy raising a family in Ozone Park in Queens. Just had a little baby girl, my first. I've got 3 boys too. My Embers quartet has recently made a group of recordings in June of 1962. I am now associated with my own record company and one of the recordings, THE FREEZE TWIST, is on the market."

"I have been asked what constitutes a good jazz musician and it was rather easy to answer. In fact anybody could answer it. A good jazzman is versatile. There's good in every school of jazz but it has to have a beat, and without a beat it is not jazz."

In closing I would like to disclose that at long last I worked up to the name of Louie 'Hot Chops' Metcalf, thanks to the naming ingenuity of my present band."

EDITOR'S NOTE: Owing to the length of this article we shall present the account of Louie Metcalf's RECORDING sojourns in a forthcoming issue. It will cover the years 1924 through the present.

* *

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BLUES IS MY BUSINESS

by

Victoria Spivey

Hi Folks!

That's me muggin' on the left and the little lady whipping up a laugh on the right is none other than delightful Hannah Sylvester who goes back as far as me on the blues tree. She was making records way back with Fletcher Henderson in the early 20s. Today, she is the treasurer of a real gone organization called the X-Glamour girls who have been putting on shows in the old Cotton Club and Connies Inn tradition with their bevy of brownskin dancing beauties, comedians, blues and rhythm shouters and jazz bands. They're going to have another one on Oct. 26, 1962 at the Riviera Ballroom not far off Times Square, and it promises to be a dandy. Buddy Tate supplies the jazz music and he really swings away.

Your reporter and Lenny Kunstadt recently caught Hannah and most of the X-Glamour girls rehearsing at the old Amsterdam Music Ass'n headquarters on W. 130th Street in Harlem for the forthcoming X-Glamour girls show. Each of the girls are not only the main attractions in the show but hold down important official posts in the organization.

- ESTRELLITA BROOKS (Morse): vocalist, comedienne and dancer came from South America. First show was Lew Leslie's Blackbirds - 1930, with Ethel Waters, Eubie Blake, etc. Was part of an internationally known husband-wife team, Apus & Estrellita. She worked the Cotton Club, also was with Count Basie and Duke Ellington. Recorded on transcriptions. Was also in motion pictures. She's the President of the X-Glamour Girls.

- DOROTHY RHODES GODFREY: soubrette, exotic dancer. Came from Virginia. Started as a chorus girl. First show was Runnin' Wild with Miller & Lyles and Adelaide Hall etc. in the early 20s. Performed at the old Cotton Club, Connies Inn where she graduated from chorus girl to soubrette. Worked Kit Kat on 52nd St. and locations in Greenwich Village. She has made a couple of movies. Dorothy is the assistant Business Manager.

- JUANITA BOISSEAU: dancer. Came from New York City. First professional engagement, Black Birds of 1928. Started out as chorus girl. Worked both old and new Cotton Club. Traveled extensively in Europe in the Cotton Club Review of 1937 as a solo dancer. Was in the movie, Stormy Weather. Did choreography at the Hollywood Club in Hollywood, California and also was the assistant dance directress in the show "Sweet & Hot." She's the mother of Sterling Bough, a dancer, singer, actor, choreographer

(CONTINUED ON PAGE 20)

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7 TILL SEE U AGAIN/ITS U I LUV VI22313E/
ALL STAR ORK-MadeUpOfAllStarMusic-Hot$5
8 CHLOE/Troubadours-TinPan $1 VI21149E/
9 MELANCHOLYBABY/ROLL LONG$1.25 21212 E
10 RAINBOW ROUND SHOULDER/$1 21667E/
11 WAIT END OF ROAD/Troubadours 22073 E/
12 DEEP IN ARMS OF LOVE/CLOSE 22197 E
ALL STAR PLAYERS with vocalChorusVANDYKE
13 LOV LADE GYPSY OUT OF MY/ VI7170OE
HENRY ALLEN ALL STARS -WITH VICTORIASPIVY
14 PRACTICE WHAT PREACH/(RARE)$2.5E13016N-
15 OL MAN RIVER/KK BOOG $1.25 OK6281 N-
16 FUNNYFEATHERS/HOW DO THEY-$3 VI38088E-
17 CRAWL/DRINK HEARTY $1 VI20181$/E/
JULES ALLEN -rare rare $3 min FOLK
18 GAL I LEFT BEHIND ME/ZEBRA VI40022 E
ALEXANDER'S JAZZ BAND -rare40s CUT OUTS$1
19 HOW COME U DO ME/WANG WANGRAGTIME105N
20 CLARINET MARMLADE/ALCOHOL " "1051N$1
ALEXANDER'S JAZZ BAND-GUEST,ALBERTNICHOLAS
21 WOLVERINE BL/BEALE ST.$1.50RAGTIME10525E
22 THAT'S PLENTY/COMEY ISLAND$1.50" 1053E/
SHELLY LEE ALLEN -folk- $1. min
23 SHE LUVS IT SO/TAKE U BACK VO 04728E-W/
AMBROSE-great Orchestra -Par now.30s
24 MY LOST LOVE/DONT PLAY FIRE DE1397 E/
25 WHEN DAY DONE(rare 12")ESC DE15033E/$1
26 RITUAL FIRE DANCE/ORCHIDS DE2301BE/
AMERICAN LEGION OFFICIAL BAND
27 BANJOU BAILEY FAVORITE MARCH/VI20284E/
AMIGA STAR-FineHotGermanyDixieSwingBand
28 LADY BE GOOD/MUTINY $1.50 AMIGA 1179E
ALBERT AMMONS-champBoogieWoogiePianist
29 SHOUT FOR JOY/Meadelux C035961 N
30 DO BOOGIN WOOGIE(AllStarBandMER8007E/$1
31 S.P. BLUES(RARE)HIROSHIMAMER8063N-E/$1
AMOS AND ANDY
32 PRES ELECTION(InsideCr)$1.25VI21608E/
33 EVRYBDY FAMILY,DUMB/Pt2 $1.50VI22119E/
34 DAIRY/AT BULLFITE $2 VI22234N
35 CHECK DOUBLECHECK/REGU $2 VI22393N-
IVIE ANDERSON-RARE-ExDukeChirper-LastDisc!
36 PLAY ME BLUES/MEXICO JOE$1 EXCLUS E/
JIMMY ANDREWS-Who Is He??(PIANO SOLO)
37 DOLL DANCE/DANCING SHADOWSBA6116 E-
ANDREW & ORMAN-TheirFamousTuneClassics
38 U KNOW ME ALLABAM/PUT AWAY BR2670E/
39 FUNNY FACE/SWONDERFUL VI21114 E/
40 SOON/STRIKE UP BAND VI22308E/E
41 DANCING THE DEVIL AWAY/ VI22383E/E
42 CANT THIS BE LUV/FINEADANDY"22552 E
43 DO THE NEW YORK/HERE WE ARE"22726E/E
44 WHO'S UR LITTLEWHO$1.95VIneFroos22893N-
LIL ARMSTRONG swingAllStars
45 BLUER THAN BLUE/BORNSWING$1.25DE1299E
46 LINDYHOP/WENT BACK HOME $1 DE1388E-
LOUIS ARMSTRONG AllTimeClassics-30s40s50s
47 THANKS MILLION/SOLITUDE DE666E-W/
48 CUBAN PETE/DAUGHTER,PLANTER"1353 E
49 JEPPERS CREEPERS/THINGSWING"2267 E/
50 WEST END BLUES(Orent)$1.25 "2480 E
51 W.P.A(Very Rare)MillsBros$1"3151 E/
52 CHERRY(MillsBros)$1.25 DE3180 E/E
53 BLUEBERRY HILL(Cord,JenkinsDE24752NE/
54 NEWORLEANS FUNC. $1 (DJcopyDE2705N-E
55 THAT MY DESIRE(WithVolma-Duet at
Symph.HallBoston)COLD OUT $1. DE28372E/
56 WHITE XMAS/WINTERWONDER DE28443 N
LOUIS ARMSTRONG- classics 20s/30s
57 ROSE U CAN RIDE TRAIN/ HJOA11$N $1
58 WEARY BL(HotFIVE)/THAT'S OK8515N $5
59 ONCE IN WHILE(Hot5)BARBCUE"8566E(Im)$2
60 SUGAR FT STRUT(Hot5)/MOND "8609E-W/$2
61 KNOCKIN JUG/MUGGLES $2 "8703E
62 NO/BASIN STREET BL $5 OK41241N
63 THEM THERE EYES/LITTLE JOE"41501N-$4
64 ST.LOUIS BLUES/BASIN ST OK30088/W/$1
65 HEAR ME TALKIN/TITE LIKE "3303N-$1.25
66 CONFESSIN/IF I COULD BE "6892N $1
67 PEANUT VENDORE/LUCKY2ME PA(a)8665N$1
68 STARDUST/TITE LIKE THAT PA(a)8159N$1
69 GOTTA RITE SING BL$1.25 VI24233E-W/
70 EXACTLY LIKE U/AINT $1.25VO3040 E/
71 HEAR ME TALKIN/TITE LIKE VO3303N-$1.25
72 MY SWEET/CANT BELIEVE$1.25"3308 N
FELIX ARNDT-PianoInstitutionInTexas
73 THEM SOUP TO NUTS(RagPiano)VI17558E/
74 TO A WILD ROSE/(Celeste) VI17691E/
75 STILLE NACHT(CelesteSolo)VI17842E/
76 NOLA(CreatestExponentSolo)"18056 E
GUS ARNHEIM ORK-ThisWasAGreatBand 20s
77 ONE SWEET KISS/NOW I'M IN VI22056E/E
78 GO HOME TELL MOTHER(BobBurns)22505E
79 THANKS TO U(BING)MORETIME22700E/W$
80 NOTHIN SOODABABY(CANTON) VI22895N $4
81 UR BLASE(VoMeriBell)IT VI24056EV
ART OF PLAYING HAWAIN GUITAR-N.Y.ACADEMY
OF MUSIC-INSTRUCTOR,ROBERT YAP -1926
82 LESSONS1/5(Selections) 601/602 E/
83 LESSONS 14/17(Selections)607/608E/(ar)
84 LESSONS22/25 (Selections) 611/612 E/
85 LESSONS/38/40(Selections) 619/620 E/
86 LESSONS 44/46(Selections) 623/624EE/
87 LESSONS 52/55 (Selections)627/628E/E

AUCTION CLOSES
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FRED ASTAIRE-GreatHitsFromHitMovies
88 PUTN DOWN to RIO/PUTTIN BILT1115N$1
89 PICCOLINO/GingerRogersAUDITION$1
90 CHEEK2CHEEK/PUTTINGS$1.25 BR7486 E/
91 TOP HAT,WHITETAILS/ $1 BR7487E-
92 FINE ROMANCE/WALTZ $1 BR7716E $1
93 NEVER GONNA DANCE/BOJANGL"7718 E $1
94 SLAP THAT BASS/ALL LAFFED"7856E/W/$1
95 NITE & DAY(ReismanOrk)$1VI24193E/
96 HEART STONE/ReismanOrk$1.25 24358E/
97 NITE AND DAY(ReismanOrk)$1 VI24716 E
HOY ATWELL-VeryEarlySongMonologue$1.50
98 SOME LITTLE BUG,FIND U(1914)CON13268
GEORGIE AULD ORK -fineAllStar40s cutOuts
99 CONCERTO4TENOR/TAPSMILLER AP.359 E/
100 TIME ON MY HANDS/LETJUMPMUS.15046N
GENE AUSTIN-oneofForemostBalladers
101 UNTIL TODAY/WHEN I'M$1.25 DE3904 N
102 GENE AUSTIN BLUES-VeryRare-FRANKIE
AND JOHNNY-rare 40s 4-STARS10DE$1.50
103 NOW THAT UVE GONE HOW L3 E$1.50
104 BYE BYE BLACKBIRD/GOTTA VI20014E/
105 SOMEDAY SWEETHEART(AbeBaer)20561E
106 MY BLUE HEAVEN(GreatestHit 20964E/
107 SWEETHEART SIGNACHI/HAPPY 20977N-E/
108 MELANCHOLYBABY/UNADLECAROLI2101$E/
109 SO TIRED/TOMORROW 21329N-
110 RAMONA/GIRL OF MY DREAMS 21334E/
111 THEN CAME DAWN/JEANINE 21564E/
112 CANT GIVE ANYTHING BUT LUV 21798E/
113 CAROLINA MOON/WISH I HAD 21833E
114 WEARY RIVER/SONG I LOVE 21856E/
115 LITTLE PAL/WHY CANT YOU 21952 N
LOVIE AUSTINSERENADERS(LADYIER)$1.50
116 TRAVELIN BL/CHLSTNAD CEN20128E/
GENE AUTRY
117 MEXICALI ROSE/NOBDY $1 .OCON8629E/
118 URE THE ONLY STAR/MEX OK03097E-
119 RANCHOGRANDE/SINGINHILLs "05513E/E
120 MISS VALLEY BLUES/SILVER PE12775E/W/
121 U R MY SUNSHINE/NO LIFF OK06574E/E
122 GOLD MINE HEART/SO,BORDERVO05522E-V216
123 SINGIN HILLS/RANCHOGRANDE "05513N
BAILEY LUCKY SEVEN -MempHis 5Nucleus
124 FLAG TRAIN/DONT BRING LU GNT3011E-219
125 MY MAMMY KNOWS/GINSHORE ONT4831E/E220
126 LONGIN 4U BLUES/KICKYKO ONT4887/W/E
127 BAMBOO BABIES/BEESKNEES ONT5004/W/222
128 BANANAS BLUES/Glantz ONT5241E 223
129 COVERED WAGON DAYS/ GNT5290E-W/ 224
BUSTER BAILEY RYTHM BUSTERS -rare$1.25225
130 BLOE AIM FIZZ/PLANTER VO4089 N
MILDRED BAILEY
131 TOO LATE/MOTHER DIXIE BB7787N $1
132 JENNY/MAN DEAD GONE DE3661E/E
133 LUVER COME BACK2ME/ DE3953 E/
134 WILLOW TREE/HONEYSUCKLE "18108N-
AT SUNDOWN/LUVER COME MA@1101 E/
136 LULL IN LIFE/MILLION "03508 N$1
137 WASHBOARD BLUES/ROUND 4139 W/
138 SMALL FRY/BORN TO SWING 4224W/E
139 SO HELP ME/AS LONG AS 4253 E
BELLE BAKER -her rarities
140 OL FASH LADY/ALWAYS BE BR4313E/$2
141 LAFFIN AT LIFE/SWEETH BR4962E/$2
142 OVERNITE/URE ONE I CARE 6051E$2
143 KILL/DAVID HALLIH(Rare-BB850028/E
144 BANANA BL/BIBLEON BLUES VI19135E/$1
145 MY KID/Shannon qtet $1 VI19605W/
146 PANAMA MAMAS/JaneGreen VI19609E/$1
BONNIE BAKER -LuckyStrikePresents$1.25
147 O JOHNNY O/BarryWood VIesO45770E-
KENNY BAKER
148 JUST LET ME LOOK AT YOU DE1807E/
149 BLUE TAHITIAN MOON/ALWAYSDE1826E/E2
150 LOVER COME BACK TO ME/SOFDE1835E/E
151 LOVE WALKED IN/OLD LAMP DE2378IE/
152 ONE LOOK AT YOU/CYNTHIA VI26734N
PHIL BAKER $1.25 min (Comedian)
153 ANN,LITTLE SEDAN/BUTTER CO521 E
SMITH BALLEW (Sings and Orch
154 FINA/VincentRosesOrk ME13373 E
155 TIP TOE TH TULIPS/ OK41239 E
156 ISLE CAPRI/TIAJUANA PE16037EE-
157 SIMPLE THINGS IN LIFE OR350916W/
158 TELL TALES/STARLITE ROME017858
BALTIMORE SOCIETY ORK
159 SCHOOLDAY SWEETHEARTS/ OR7088/
BANJO BUDDY Hot sax,Trumpet
160 IN'S MISSEHAVE/LIZA BR3865 E
FRANK BANTA -piano *withOllieMus
161 ROLL ON SILVRY MOON/ CO&3535E/
162 RED RED ROBIN/SYMPATHYVI2008E/E
163 RUSSIAN LULBY/AINTSWEET"206103
WILBERT BARANGO Jazz classicAllStars
164 BARANGO BOOGIE/EVERY BAM42 N-
BLUE LOU BARKER withDannyBarker*Cats
165 HE CAME BAC/DNIT DE7506 E-
166 DONT U FEEL MY LEG/ AP3768/W/
CHARLIE BARNET ORK-greatSwingJobs
167 BUDANDY MOODS AP 786 E/
168 JUBILEE JUMP/DEEPPURPLE AP1052E/W/
169 SOUTHERNFRIED/LITTLE JOHN 1107E/
170 PRAYIN HUMBLE/GET ALONGBB10119E/
171 TIN ROOF BLUES/KNOCKIN BB10131E/
172 GAL FROM JOE'S/NEWSOON BB10153E/
173 WHERE CAN SHE BE/WOULD BB10162E
174 ECHOES HARLEM/SCOTCHSODA"1021ON-
175 NITE GLOW/LOVER BLUE 10511N
176 ISOLA BELLA/WHATCHA KNOW 10918E
177 MURDER PEYTON/HEARTSTOE 11292N
178 I REMEMBER APRIL/Rey HaVne820N-
BLUE BARON
179 THERE'S BOY IN HARLEM/ BB7456 E/
180 SO LITTLE TIME/U HAD BB7540E/
181 I DONT KNO WHAT TIME WAS"104446E/E

AUCTION CLOSES
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182 WANNA WRAP U UP/WHITE LIESBB10493E/
183 THIS LOVE OF MINE/WHY DONT ELITE E/
SHEILA BARRETT- comedy SCHIRMER
184 FROG SONG/NEW CAL/CHORUS 5501E/$1
185 SOCIALITE SINGER/GARBO 5502E/$1
JOHNNY BARRYMORE -Photo Label $1.25
186 AS HAMLET - - FAMOUS RECORD E
COUNT BASIE Hot classics
187 MOONDYE BASIE/BABY DONT BL.AE242N
188 ROYAL GARDEN/HOW LONG C036710 N
189 RED BANK BOOGIE/DIDNT RIO "36766E/
190 FLAGA LA FA/LITTLE LEO "37093E/W/
191 GOLDEN BULLET/BLUESBAND BL"28868 NE
192 LITTLE PONY/BEAVER JUNCTION 3540GN
193 JUMP BLUES AWAY/WIGGLESWOG OK4157N-
194 FEEDIN BEAN(PeeHawkins) 618GN-
195 ONE TWO THREE OLEARY/ 6319E-
196 DIGGIN FOR DEX/H & J 6269N
197 KING JOE(PAUL ROBESON)Pt2 6475N
198 PLATTERBARDS/STRONGARM 6503E/
199 XMAIN OUT PARTY/HARVARD PL 6556N
200 POUND CAKE/CLAP HANDS PA(2)2718NE/
201 CHEEK TO CHEEK/NEW DOLLY VI41705 N-
202 ROBINS NEST/UR RED WAGN " 20267/N
203 HONEY IS HONEY/GUEST NEST 20277E/E
204 SOPHIE SWING/AR ROBERTSAGOST203255N-
205 SLIDER/ANDREAD VI DJ762 E/
206 ROCKABYE BASIE/BABY DONT"047247 E/
207 MOONLIGHTSERENADE/CANT "05036V/
WILLIAM STERLING BATTIS-CharacterImpersonator
208 SCROOGE-MarleyGhost/Pt2 VI35566E/$1
209 SCROOGE-Ghost XmasPresent "35567E/$1
210 NAME OF OLD GLORY/FLAG VI35692E-W/
HELEN BAXTER -Blues-LemuelFowler $3min
211 GOT EVERYTHING SWEET MAMA NEEDS/
IRENE GIBBONS(ClarenceWilliamsBand) CO&3922N-
NORA BAYES sings
212 KEEP ME DOWN ON FARMER/YANK CO&2687 E
213 IN MIAMI/JERRY CO&2785E/
214 SNOOPS LAWYER/O HOW I LAFF " 2852E/
215 JAPANESE SANDMAN/JUST BEAUT " 2997 E
216 SINGIN THE BLUES/BWAY BLUES" 3311E-W/
217 TEA LEAVES/WYOMING " 3416E
218 MAMMY CARBON COPY/U NEED SOME "3742 E/
219 WHO DID U FOOL/COME ON HOME "3771 N-
220 LITTLE BIT SUNSHINE/REGRETFUL "6038 E
221 MAN WHO PUT GERM IN GERMANY "6051 V
OVER THERE/LADDY BOY VI45130 E
222 LOVIN RAG 60023 E/
224 COME ALONG MANDY(Norworth) 70016 E
BEALE STREET FIVE(WhoIs ThisGroup)$1.25
226 ST.LOUIS GAL/UniverseSextet LIN12093E/
SIDNEY BECHET
227 JELLYROLL/SLEEPYTIME SOUTH VI27447E/
228 SWEET LORRAINE(Muggsy)LAZY HRS2000N-$1
229 CHINA BOY(Muggsy)4,5TIMES HRS2001E/$1
230 SWEET SUE(MUGGSY)SQUEEZE ME HRS2003N-$1
J.C BECK ORK -Hill AdaisParamount
231 LAZY,DAY-TIANLAND PARA30094E
BIX BEIDERBECKS *BingCrosbyToo
232 HENRY BLOCHBLE/Pt2 $1.50 BIL7101N
233 PROM MON ON/LONELYMELOVE$1.25 " 1017N/E
234 U TOOK ADVANTAGE/LOUISIANA$1 " 1030N
235 SAN/AINT NO SWEET MAN $1.25 " 1031N
236 CHANGES/MARY $1.25 " 1032N
237 SORRY/SINCE BEST GAL$1 " 1097N
238 JAP SANDMAN/LOVE APP$1.25 " 1109N
239 ROYAL GARDEN BL/GOOSEPIMP CO3566AE$1
RICHARD DYER BENNETT-folkBalladeer
240 WILLOW TREE/VILLIKENS DE24210 N-
241 MOLLY MALONE/EDDYSTONE STIN3643E/
BENSON ORCH OF CHICAGO WithRoyBarney
242 AINT WE GOT FUN/SCANDINAVIAVI18757E/
243 WABASH BLUES/TUCK ME SLEEP "18820E/
244 I NEVER MISS SUNSHINE/NO " 19102E-W/
245 COPENHAGEN(HotSol1)KEEP " 19470 E
BUNNY BERIGAN
246 TROUBLED(TrumbaurOrk)/SHE DECATUR512N$1
247 CHICKENSWAFFLES/ADVANTAGE DE18117N/E
248 CANT GET STARTED/SPANISHTOWNSP,ED5004N
249 ROSES DECEMBER/CIGERETTE VI25613E-W/
250 EBB TIDE/ONE BUT ITS GREAT" 25664V/
251 MAMA WANNA MAKE RYTM/HAVE "25677N/W
252 WANNA NEW ROMANCE/PLAY LUV "25688 E$1
253 SOPHS SWING/DOWNSTREAM $1 "25811 E
254 AZURE/HADNT ANYONE TO TELL "25848E-
255 LITTLE THINGS THAT COUNT/ "25868E/$1
256 PRINCEMEET FELLER/WHY $1 "26055E
257 BLACKBOTTOM/TREES $1 "26138E/E
258 CANT GET STARTED/FRANKIE "201500E/
259 TREES/RUSSIAN LULLABY "201501E/E
260 JELLYROLL BLUES/BLACKBOTTOM"201502E/W
261 DEED IDO/HI SOCIETY "201503E/
262 RYTM SAVED WORLD/STARTED$1.50VO3225NE/
AL BERNARD *PineHotBand
263 ST.LOUIS BLUES(Hot) BR2062 E-
264 ST.LOUIS BLUES "(DifferVersion)BR3547E/$1.25
BEN BERNIE ORK Sweet&Hot -TuroFil-allStars
266 CHERIE I LUV U/RENCHAGOK BR3170 E/E
267 LONELY EYES/WHO BE ONE BR3401 W/
268 CRAZY RYTM/IMAGINATION BR3913 E
269 SAN FRANCISCO/LONG AGO DE874 E
270 FRAIDY CAT/LIL ABNER DE3986 N
271 AU REVOIR,PLEASANTDREAMS/ DE4188E/E
272 MY SWEETIE WENT AWAY/LUVTALES01462EE/
273 I CANT GET SWEETIE I WANT VO14822E-
BERNIE & BAKER-violin & Accordion
274 WATERS OF VENICE/GOODBYE ALEX VI18499N-
DON BESTOR ORK
275 SHADOWWALTZ/GOT TO PASS HOUSE VI24346E
276 BELOVED/LAST ROUNDUP VI24391 N-
HARRY BRIGGOD' HOLIDAY MAKES EngBROADCASTlabel
277 ON WITH SHOW 1932/Part 2 881 E

AUCTION CLOSES
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BIG BILL
278 SAN ANTONIO BLUES/JUSTROCKIN CO3010N
279 HARD HEARTED WOMAN/OUTSKIRTS OK06651BE-
BIG MACEO MERRIWEATHER-rare -FORTUNE label
280 FORMER LIFE BLUES/Pt2 FOR8059E/$1.25
BIG WALTER - rare Blues on Texas TNT label
281 CALL IN MARGIE/JUNIOR JUMP $1 TNT8005E/
BARNEY BIGARD
282 CHARLIE CHULO/LULL DAWN BB10981E/
283 ROSE ROOM/COQUETTE KEYN617E/E
284 FROLIC SAM(RARE)CLOUDS $1.25VAR525N
285 DEMITASS(RARE)JAZZCARTE " "559N
ESTHER BIGEAU-withPIRON ORK-RARE $5 min
286 WEST INDIES BLUES/TWA TUNEOKB113EE-
CHARLES BILLINGS on Symp Concert Record
287 SOMEWHERE VOICE IS CALLING 21143E-W/
BLACK HAWKS -Broadway label
288 GET OUT GET UNDER MOON/ BWAY1175 E
289 BLACK ORK-Rare*-Vocal MaurieGansky$2
290 SINGIN THE RAIN/LOVE HEAD VI20049 E
JIMMIE BLACK -folk - $2 min
291 HOW THAT U GONE/IF I DIDNT VI22807 E
292 I'M WITH U/SING ANOTHER VI22816 E
293 TWO LOVES/EVEN IN CARLOKE VI22872E-
OTIS BLACKWELL on JAY DEE label
294 BADDY'S ROLLIN STONE/YEARS JD 784E/W/
295 MY JOSEPHINE/AINT GOT NOTIME" 794 N
SUBIE BLAKE -ThisISONE OF GREATEST PIANO
SOLOS OF MAX* EMERSON10450 E/(VERYRARE)
296 MA/SWEET LADY(voiceKaufman) $10 min
EUBIE BLAKE ORCH ShuffleAlong 1921 Orch
297 CUTIE/JAMY - $1.50 EM10519 E/
EUBIE BLAKE BlackBirdsOf 1930 ORCH
298 BLUE DAYS BLUE OVER/ VI22735E$1.50
MAX BLOCH
299 HANS UND LIESEL/DAS EM 19008 EV
RUBE BLOCK*famous composition $1.25
300 SAPPHIRE/AY BLUE HEAVEN OK40931 N
GENERAL EVANGELINE BOOTH SalvationArmy
301 WORLD GREATES ROMANCE SALLY EE-
BOOTS & HIS BUDDIES-Fine30sTexasNeggaSing
302 THE GOD/KEEP BB 7217/W/
303 THE SOMEBODY/TampaRed $1.25 BB7269 E/
BOSWELL SISTERS
304 DONT LET LUV GO WRONG $2 minBR6929E/
305 CHEEK TO CHEEK/TOP HAT DE 574 W/V
306 DINAH/ALEX RAGTIME BAND VO4239 E
CONNIE BOSWELL
307 UNDER BLANKET BLUE/RIVER BR6603E/$2
308 REMEMBER/ALL ALONE DE1889 E/
309 THANKS FOR EVRYTHING/ DE2269 E/
310 MEANNESS OF H/BLUEBERRY DE3366 E/E
311 GOODNITE SWEETHEART,SHINE VD266 V
LUCIENNE BOYER sings vocal in French
312 FAIRE MOI/PRENEZ MES ROSESCO229E N
313 MON AMIE LE VENT/TA MAIN CO229E N
314 PARLEZ MOI D'AMOUR/DANS COdf 61 N-
PAUL BOYERS COMBO cool group
315 MY HOME NOWD OUT/EATH IN MAMAPLABAC N
HILL BRADLEY BAND
316 LIGHTNING BOOGIE/SUGARHILL CELEB7014N
317 CELERY STALKS MIDNITE/2 SIGN15LIN
318 JAZZ ME BLUES/FOUND BABY " 28120 V
TINY BRADSHAW early 30s FineHarlemBand
319 OL MAN RIVER/DINGDONG$1.50 DE236 E/
TINY BRADSHAW fine pianist 40s Band
320 HE DALIN DADDY/U CAME KING4465N/E
321 STRAND8/SOFT KING04577 E
FANNY BRICE
322 IF U WANT RAINBOW/RATHER VI21813E$3
323 2ND HAND ROSE/MY MAN $2 VI45263 E
324 HATE FELLOW NATHAN/INDIAN$3"45303E/
325 BECKY BACK IN BALLET/ $2 VI45323E
EDWARD BRIGHAM-earlyDramaticRecitation
326 BARGAIN FURNITURE MANHATTAN3488E/$1
ACE BRIGGS & HIS 14 VIRGINIANS
327 MY SUGAR/Varsity 8 CA725 E
328 TWEEDLE DEE/Bob Haring CA785 E/
BRITISH TROOPS PASSING THRU BOLOGNE
329 DESCRIPTIVE - FirstWorldWarVI17696E
BROADWAY BELL HOPS
330 BUT I DO U/KNOW I DO(NicholsTHAI20E/
331 HERE COMES FATIMA(HotNichols)VI729 E
332 FOR MY BABY/SUMERTIME HA 546 N
333 DONT BELIEVE U(Hot7at7b) HA 600 N
334 SPEAKIN OF LOVE/HarmoniansHA648 M
BROADWAY BROADCASTERS
335 JUST LITTLE DRINK(HotSol1)CA 775E/
BROADWAY NITELITES *VaugnDeLeath
336 I WANNA BE LOVED BY YOU/ CO1694 E
337 POMPANOLA/SILVER TREE CO1622 E/
BROADWAY SYNCOPATERS
338 HOUSE DAVID BLUES/BONNIE VO14670 E
339 BIT BY BIT/SITTIN CORNER VO14675 W/
STELLA BROOKS AllStarsInaBeehot,Brunis
340 AS LONG AS I LIVE/WEST END DISC0503N
CLEO BROWN Swinging piano
341 DON'TCHADO IT/CLIMB HIGH CAP887 E/
LES BROWN ORCH
342 SYNCOPATED/BOOGIEWOOGIE BB 7858 W/V
343 SOBBIN BLUES/WHEN DAY BB10026 E
344 SLAUGHTER ON 10th AVE CO39074 N
345 DANCE OF DEVILS/SHAMP DE1231 E/E
346 LAZY RIVER/FEATHER NEST DE1323 E-W/
347 ANVIL CHORUS/BETWEEN OK6011 E/
348 MEXICAN HAT Dance/WHEN OK6696 W/
PETE BROWN QUINTET
349 CHEAP HOTEL/TEMPO DIJUAP DE18111E-
350 BELIEVE FOR YOU/BOOGIE SAV522E/
351 THAT'S CUPPER/PAT MAN BOOG " 5336E
352 JUST PLAIN SHUFFLE/PUSHIN " 578 E/
353 MIDNIGHT BL/THAT'S IT " 579 E/

BROX SISTERS
354 LITTLE BOY BLUES/SLEEPYHILLSBR2427E/
355 RED HOT MAMA/MANDY MIND VI37510E-
GEORGE BRUNIS
356 TAMAICA SHOUT/STILL WANTBILT1104N
357 TIN ROOF BL/ROYALGARDEN CO&356 N-
358 SWEET LOVIN MAN/WANGBLUES "608 E/
BRUNSWICK HOUR ORCHESTRA
359 ONLY A ROSE/SOMEONE2LUV BR 3017 E
360 ALWAYS/LONAH BR3087 E
TIM BRYAN ORK -EarlyHarlemOrch
361 ARKANSAS BLUES/RITE HERE OK8002E-W/
CHICK BULLOCK and ALL STARS
362 JUST SEE ANNIE IN ITE/YEL CON9139E
363 NEVER KNEW HEAVEN SPEAK CON9212E
364 ALLE EL RANCHO/SO,BORDER CON9552E/
365 U BROUGHT NEW KIND LUV IMP(E)2345E/
366 TAKE MY HEART/FOOLISHTHINGME61001E/
367 SAILBOAT MOONLITE/FOOLIN ME70709E/
368 BLACKSMAN ON BWAY/U CANT PE71105E
369 FOR ME AND MY GAL/WEDDING OK5967E/W/
370 CHANGES MADE/ANAPOLA 1s OK6100E/
371 HERE COMES THE SUN/IrvKauf PE12651E/
372 RED SAILS IN SUNSET/TEXAS PE&8101EV
373 EXTRODAINARY GAL/RATHER ROME01826E-W/
SAMANTHA BAUMGARNER-fine folk $3 min
374 BUG EYE RABBIT/Eve Davis C0129 EV/
ALLEN BAUM (Bunn-Turbeville-Blues)
375 2 MUCH COMPETTION/KINDA ROBIN124 N
FRANK BURBECK recitations
376 HAVANA FRIETCH/WATERHILL VI17130N
377 ANOTNY ADDRESS-BODY CAESAR"35216E/
REV J. BURNETT-holy roller gospel
378 GOSPEL TRAIN LEAVIN/LORD CO14180 E
379 HEBREW CHILDREN FIERY FURNACE1421E-
HENRY BURR
380 TELL SING THEE SONGS ARABY/CO&5142E/
381 DADDY VI4239 E
382 I WANT YOU VI5463 E/
383 I KNOW A LOVELY GARDEN ZON0960 E/
384 THE VIOLINCELLO ZON01059E/
DAVID V. BUSH on SPECIAL label-Religious
385 GOD WILL TAKE CARE OF YOU(20s) N-
386 THE SILENCE/Part 2 SPECIAL EE/
HENRY BUSSE ORK
387 ALEXANDER RAGTIME BAND/ DE1015E/
388 STAMBLING/IT HAD2BU DE1336 E
389 GONNA LOCK HEART/FIGARO DE1924E
390 TULIP TIME/PRINCE FELLA DE1975E/W/
391 BAMBINA/DONT CROSS FING DE1976 E
392 HEART IS UNEMPLOYED/WHO DE2106 N
393 RAINBOW ROUND MOON/HAVE DE2126 E
394 TISHOMINGO BLUES/MAMAM DE4325E/
395 GOT ENOGH GOT PARK/BY VI22651E/E
396 MARY JANE/LondonMayFair"2668 E
BILLY BUTLERS 4STARS-RareBluesAPEX(Modern)
397 GROOVE TO REMEMBER/MADE AP1102E/$1
ERSKINE BUTTERFIELD
398 UR FEET TOO BIG/WHATCOOKINDE3209E
399 WHATCHA KNOW JOE/BEALE DE8510 N
400 MONDAY WASH/BLACKBERRYJAM"8543 E/
401 DREAM I DWELT HARLEM/ DE8552 N-
402 LIGHTHOUSE/PANT TIME BOOG JD9190N
DON BYAS
403 SLAM DONT SHAKE/STARDUST AM.1003E/
404 POOR BUTTERFLY/DOUBLETALKHUB3022N

(BLUES IS MY BUSINESS -Cont'd)

and producer in his own right, who is doing the choreography and producing for the coming show. Miss Boisseau is the Vice President of the organization.

- LUDIE O. JONES: Tap Dancer. Formerly of the dancing act, the Three Poms. First professional engagement, Blackbirds of 1934 in Europe which starred Valaida Snow. Worked RKO Vaude. route extensively in the U.S. Was with Cab Calloway at the Zanzibar in New York City. Did TV shots with Louis Armstrong and Duke Ellington. Traveled with USO shows in the South Pacific. Miss Jones is the Business Manager.

- HANNAH SYLVESTER: blues, rhythm singer and dancer. Came from Philadelphia. Was a juvenile singing find. Pioneering blues singer making phonograph records as far back as 1923. Worked Paradise in Atlantic City, N.J. and the old Cotton Club, Nest, Happy Rhone, etc. in New York City. Was on the radio. Did a lot of stage work. Recently recorded for my own label. Hannah is the treasurer of the X-Glamour Girls.

Well that's all the tintypes I could gather during my visit to their rehearsal. There's still Bobbye Vincson, Edith Oliver, Alice Foster and Anna Sevelle, all famous gals, also entertainers and officials of the X-Glamour Girls. Perhaps I can get to them in a future column. Hope I didn't leave out anybody.

That's all the room I got here, so I'll see you at the X-Glamour Girls on Oct. 26, 1962. God Bless You.

My address is 443 Waverly Avenue, Brooklyn, New York, for anyone who wants to write me.

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